CANADIAN
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DIGEST

Vol. 23, No. 2 TORONTO 2, CANADA May 9th, 1931

ASK HIM WHAT HE DID LAST SEASON!

(When a ball player brags about his sock appeal)

(See Inside Cover)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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ASK HIM WHAT HE DID LAST SEASON!

(When a golfer tells you he's going to break par.)

ASK WHAT HE DID LAST SEASON!

(Before you bet on a horse!)

ASK HIM WHAT HIS COMPANY DID LAST YEAR!

(When a film salesman comes to talk about product for '31-'32.)

WE'LL STAND BY OUR RECORD FOR THIS SEASON-

(To name just a few: REDUCING, MIN AND BILL, PAID, INSPIRATION, DANCE FOOLS DANCE, STRANGERS MAY KISS, IT'S A WISE CHILD, SECRET SIX, THE EASIEST WAY, TRADER HORN, etc.)

When we talk about THE CROWNING GLORY of Metro-Goldwyn-Mayer in 1931-32

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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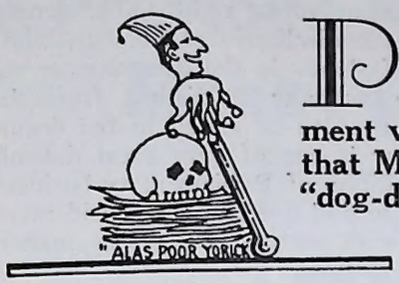
"Skippy"



PARAMOUNT will be as surprised at reading this editorial, as your editor was on viewing Paramount's picture "Skippy," which is so brimful of Entertainment value, that once again we are encouraged to believe that Motion Pictures may have lapsed into the inertia of "dog-days," without really going "to the dogs."

"Skippy" with Jackie Cooper, Robert Coogan, Mitzi Green and Jackie Searl, is a moral lesson to producers and directors, in reference to how good a picture can be without the much-publicized sex angle.

The interest is intense, centralizing around the friendship of "Skippy" for "Sooky," with "Sooky's" dog, a thoroughbred mongrel providing the pathos.

The story is so simple that one could write it in a few words, the rich man's child, and the child of Shantytown, drawn together by ties of childhood. The adage of Rosie O'Grady and the Colonel's lady being "sisters under the skin," is equally true here, for "boys will be boys," whether born in a palace, or a cottage.

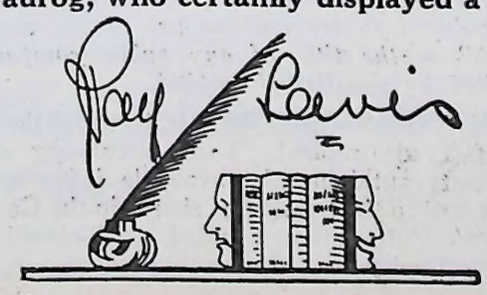
"Skippy" is a real boy, you adore him, because you know his kind of a boy. He is right in your home, or your neighbor's home, he is the boy who inspired Whittier to immortalize him in his poem, "Blessings on thee, little man, barefoot boy, with cheek of tan," not that "Skippy" is barefooted, but because the "little man," in "Skippy" is so evident.

The boys and girls will love "Skippy," and do not be surprised if you see Grandma and Grandpa leading a queue of grandchildren to see "Skippy," and "Ma and Pa" tagging along like "one of the kids" to enjoy the picture over again in the enjoyment of watching the kiddies laugh and cry over "Skippy" and "Sooky," and the "dog," whom the dog-catcher shoots, while his boy-friends try to raise the $3.00 for a license, which will give "Sooky's" dog one year's lease of life, at any rate!

You have heard of heart appeal, and tear appeal in mother-love stories, etc., but "Skippy" drew tears, as large as peas, it fairly rained tears, and then like a summer's shower, the smiles and the laughter came and we dried our tears, when "Skippy" and "Sooky" dried theirs.

"Skippy" is life, the real values which make life worth living. The understanding of little children, and the attempt on our part to live up to their ideals, our ideals which we had in the Garden of our Childhood, before the Weeds of the Old World sapped them of their fragrance! We cannot imagine "Skippy" not being a world favorite, and for heart interest can only compare it to one picture, "The Kid."

A great deal of praise should go to Norman Taurog, who certainly displayed a degree of genius in the direction of these children. The adults are excellent; and we must not omit a word of praise for Tom Daley, who surrounded "Skippy" with just the right kind of short subjects to make the show stand for Entertainment throughout.



Arthur Lee reports Gaumont British likely to produce in Canada!

RAY PRESENTS

RAY LEWIS

THE GAUMONT-BRITISH question on its British and U. S. side is of special interest to Canadians, since this company has been the subject of so much continued discussion in connection with the Paramount-Publix Famous Players deal. Officers of the Famous Players on numerous occasions, made definite statements to the effect that Gaumont British was controlled by Fox.

Despite contradictions by Ostrer Bros., bankers, and statements made by Lord Lee of Fareham denying Fox control, the directors of Famous Players who made these statements, persisted in reiterating that Gaumont-British was Fox-controlled.

What has occurred in the Gaumont-British control since August of 1929, has no relationship to the present control of the Gaumont-British, but present statements certainly substantiate the denials of the Ostrer Bros., and of Lord Lee; and add another damaging link, in the already weighty chain of evidence which Minority Shareholders have against those Trustees and Directors, who were involved in the transfer order of Famous Players' shares for Paramount-Publix, giving the latter U. S. company the control.

IN the House of Commons, London, Tuesday, April 21st, the President of the Board of Trade was asked if he was informed that the American Telegraph and Telephone Company, and the Western Electric group have by subsidiaries companies, recently obtained control of the Gaumont-British Corporation?

Mr. Remer asked the question, and further inquired whether a suitable amendment in the Company's Act could be included to prevent undisclosed foreign control of companies, and to make effective provision in Articles of Association designed to that end as were lately inserted in the Articles of Association of the Gaumont-British picture company.

Mr. West Russell also asked the President of the Board of Trade whether the Gaumont-British Picture Corporation, Limited, controlling the making of films and owning the General Theatre Corporation and the Provincial Cinema theatres, was a British or an American controlled company, and whether legislation would be introduced to prevent the use of the word "British" in the title of any public company controlled by non-British capital.

THE PRESIDENT, Mr. Graham, of the Board of Trade, replied, "I am circulating a statement containing the available information in regard to the holding of shares in the Gaumont-British Picture Corporation, Limited, as disclosed in the records of the Registrar of Companies, and also in regard to the restriction of voting rights. The general question of compelling the disclosure of persons, who are beneficial owners of shares in the company, or otherwise in control of the company as distinct from those whose names are required to be stated in the documents filed by the Registrar is one of very great difficulty, and in the present condition of Parliamentary business, it would not be possible to find time for the consideration of legislation dealing with such a contentious matter."

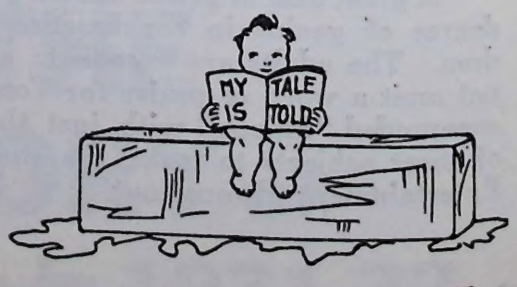
Mr. Remer—"Does he agree that the effect of this action by these two companies is that they are Americanizing the British Picture Industry?"

Mr. Graham—"I could not subscribe to that this afternoon, and I should prefer that the honourable member and other honourable members look at the detailed statement which I have offered."

Mr. Day—"Is it not a fact that the majority of the picture companies that style themselves British companies are really in fact American companies?"

To this question The Cinema, from which publication we are quoting, states, there was no reply given.

THE FOLLOWING statement by Mr. Graham was subsequently circulated: "The annual return, dated Ocober 10th, 1930, filed with the Registrar of Companies, shows that of the five million ordinary shares of the Gaumont-British Picture Corporation, Limited, $3,105,000 are held by the Metropolis and Bradford Trust Co., Limited, which is therefor in control of the company. The annual return of the Metropolis and Bradford Trust Co., Limited, dated November 5th, 1930, shows that of the 10,000 A shares which alone carry voting rights, 4,950 are held by three persons of British nationality named, "Ostrer," 4,750 by the United American Investing Corporation, and 300 by three other individuals, but according to the press by the Gaumont-British Picture Corporation, it would appear that 200 of these shares represent the American interest already mentioned, leaving 100 shares held by a British subject independently of the other interests."



Isadore Ostrer, banker Gaumont British rumoured to have been in Toronto

Here's Another Winner From British International Pictures Ltd.'s Famous Series of Features--"The Imperial Eight."

This is the Fifth of the Series--Each of the Previous Releases Proving Box Office Money-Getters Everywhere!

A Picture Packed With Fast Action from Start to Finish.

Starring the British Favorite Bernard Nedell.

The Man From Chicago

It's a Scotland Yard Story Done in Different Manner Than Any Other.

Praised by all the British Dramatic Critics.

A Stirring Melodrama That Will Hold 'Em Spellbound! An ntriguing Story with a Unique, Unexpected Climax!

Distributed in Canada by Regal Films Limited---Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

Observations

By The Editor

THERE is a definite rumour to the effect that Paramount-Publix in Canada has not only discharged several members of its staff, but reduced the salaries of several of its executives, who have been with Famous Players for the past nine years!

This again brings to mind the statement made by Mr. Killam before Commissioner White, at the public hearings of the Government Investigation of Famous Players Canadian Corp., etc., as to the existence of a combine.

Mr. Killam said, "He (Zukor) entered into the deal to protect or to meet the situation which had arisen."

"What situation," inquired Commissioner White.

"The situation was one in which Nathanson, through resentment only, as far as I can see, set out to buy some hundreds of thousands of dollars' worth of theatre sites.

The Commissioner then inquired, "How would Paramount-Publix entering stop that," Whereupon Mr. Killam replied, "It gave a wider investment." But Commissioner White still was looking for the salvation angle in connection with Famous Players and asked:

"How would it stop Nathanson,"

"I can't say that it would," said Killam. "Mr. Zukor was President of a company, here was a serious situation, his company was threatened with a serious loss if Sir Herbert Holt, Nathanson and Fox were allowed to go ahead. Mr. Zukor thought the decent thing to do was to take the situation in hand; he was in the theatre business and I wasn't. Mr. Zukor's offer was a very good thing for the shareholders."

* * * *

NOW the "wider investment" benefit resolves itself in one particular instance into facing an obligation of $12,000,000.

Paramount-Publix Corp. has outstanding guarantees to purchase 153,485 shares of common stock at $80.00 a share, which it is reported were issued to sellers of property purchased within last year.

The report further states that the stock is selling below the guaranteed price and, the company is obliged to redeem this stock under the guarantees as they become due. The stock is purchaseable in installments on Sept. 1, Dec. 1, 1931, and March, 1932.

The stock involved in the guarantees still outstanding will require a total of $12,000,000 for its repurchase under the options, approximately $7,500,000 over the present market value.

During 1930 Paramount-Publix purchased 52,651 shares under a similar arrangement and the excess cost was charged as premium paid for capital stock of subsidiaries.

The transaction it is reported was handled last year without asking for bank loans or public financing and without "unduly depleting cash resources!"

It is expected to handle the remainder of this obligation out of current resources during 1931.

WE HAVE NOT been told what stock Paramount-Publix was obligated to buy, but the 153,485 shares and the additional 52,651 shares purchased in 1930, makes us wonder if the 153,485 shares at $80.00 were Mr. Killam's controlling shares and the 52,651 some more of the block of shares of Famous Players exchanged for Paramount-Publix! It will take a great deal of argument to convince us that Killam turned down $75.00 cash a share on the Nathanson proposition to take a chance on a falling market which has given the Canadian shareholders about $20.00 a share for their stock now!

Also those shareholders who are interested in F. P. annual report will notice one particular asset depleted which is close to three quarters of a million dollars!

Famous Players Canadian shareholders can make up their minds that Paramount-Publix will not pay for the purchase of their shares, the Canadian company has given up its shares to Paramount-Publix and the Canadian company will be paid out of its own funds for the shares it exchanged!

"A wider investment" will be found to be exceedingly "wide" in the latitude of using the Canadian company for the benefit of Paramount-Publix!

* * * *

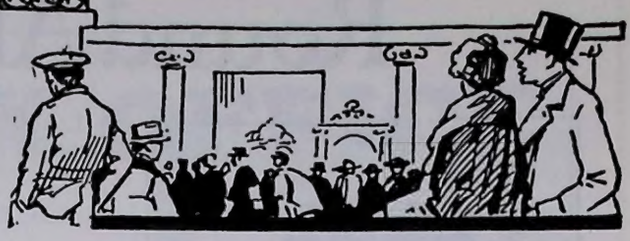
MEANWHILE, although Mr. Killam cites the advantage of such mergers, his publication, The Mail & Empire, states under a heading, "Mergers and Equity," "There is no particular reason why anyone, except the favored few who benefit, should look upon the mergers, so much a part of business life to-day with any great affection. Doubtless many, even of those who suffer, regard them with admiration much in the same way, probably that the idol worshippers of old looked upon the sacrifices in which they played the stellar role. Most likely the victims regarded these sacrifices as personally painful, but glorious evidences of a master mind in the background, and were proud to share in its workings. However, not being an idol worshipper, we do not think the merger is evidence of a master mind, we think it evidence of the blindest kind of folly, we think, for instance, that hen a great corporation or institution—we are not sure of the correct nomenclature—gobbles up another aggregation, and then in a time of scarcity throws hundreds of its own and of the other aggregation's employees on the street, that it is throwing thorns in the path of its own feet. Humanity will stand just so much irritation, then it turns like the proverbial worm. When high executives (whose safety depends on the skill and honesty of their underlings) continue to draw enormous salaries and preach "better times" with their mouth, while with their pen they cut down the payroll, there is bound to be indignation, as much at the hypocrisy as at the cruelty.

When "directors" of great organizations continue to be paid for the directing they never do, and men, with families, whose faithful work has made such directorship possible, are discharged at a moment's notice, an unpleasant result, even if delayed is inevitable."

(Continued on page 9)

Sir James Lithgow and deputation F. B. I. visitors in Toronto

Show Business



(*Special to Digest from Winnipeg*)

The first step towards stricter censorship of moving pictures was taken May 1, when the Manitoba Government issued an order changing the classification of films from "special" and "general," to "adult" and "general." Children will still be admitted to "adult" films by paying full admission price.

The change was made as the result of recommendations made at a meeting of members of the Manitoba Censor Board, representatives of the Men's and Women's Canadian Clubs, the Central Council of Social Agencies, the National Council of Women, the Educational Association of Manitoba, and Hon. D. L. McLeod, Municipal Commissioner. The meeting was called by Mr. McLeod.

The term "special" which was meant to define a type of sophisticated picture for which children's tickets could not be sold, was claimed to be defective and often interpreted as meaning a picture of exceptional merit.

The result has been that pictures, which, in the opinion of the Censor Board, are considered unsuitable for the young, are drawing audiences more largely composed of childen than those which witness pictures marked "general."

By paying the adult admission price, children, under the old classification can secure admittance. For pictures marked "general" children's tickets are sold at a lower admission price.

Another conference will be held soon to decide on additional methods of tightening up the present censorship. One of the questions to be investigated, Mr. McLeod said, was the proposal for a quota of British films. Of 1,103 films shown in Manitoba in 1930, only 199 of them were of British origin. One was a German production and the other 1,083 were made in the United States.

Doubts were expressed whether a quota system for British films could be established with any beneficial results. It was claimed that there are few British films available.

Representatives of Film exchanges denied this and said there were plenty of British films. Scores of reels, they claimed, were now laying on the shelves, but theatre owners were afraid to take a chance because they could not make them pay.

They are available in many instances at prices below those charged by United States producers. The general average of merit is quite as high, or even higher.

Other representatives of the exchanges claimed the explanation of the small audiences was in the fact that British films were rarely tried out in first-run houses, and were not given the benefit of extensive advertising.

The government, however, intends to probe all features of the situation to see whether a quota system is practicable.

Advent of the talking moving pictures, instead of overwhelming the legitimate stage in England, is on the contrary having a beneficial effect, states Cyril L. Phillips, general manager for all Sir Barry Jackson's theatrical enterprises, who is in Winnipeg on an all-Canada tour concluding arrangements for the visit to Winnipeg of a Jackson company projected for the end of November next.

Silent movie audiences, accustomed to waiting for things to happen, such as the various action sequences of the pictures, could not get over that habit when they went to the spoken dramas. Now, declared Mr. Phillips, they are becoming educated in listening to and following ing the dialogue of the talkies, and are becoming more appreciative of artistic dramatic performance. As a result, third class companies will likely go into the discard, but the good companies will find their fortunes bettered.

"Sir Barry Jackson is particularly keen on making the proposed Canadian tour a success," said he, "because he is eager to make it an annual affair. Present plans are to produce Eden Philpott's "The Yellow Sands," which ran 18 months in the Haymarket Theatre, London, perhaps 'Dear Brutus' and 'Quality Street' by Barrie, 'The Barretts of Wimpole Street,' and probably another play yet to be settled on. The last named play is still running in London, where it was moved directly after its first production at the Malvern Festival last year."

Mr. Phillips left April 23 for western and Pacific coast cities, and returns to England by way of the Panama Canal.

Radio Industries of Canada, Ltd., with headquarters in Winnipeg, has been granted an order in bankruptcy. The Traders Trust Company has been appointed liquidators.

Liabilities are listed at $72,876 with assets totalling $32,081. Principal unsecured Winnipeg creditors are E. F. Hutchings, $14,565 (loan and rent accounts); Cassiday's, Ltd., $1,404; North Star Oil, $1,085; Gillis and Warren, $349; Canadian General Electric, $2,300; Kipp, Kelly, Ltd., $453; L. J. Haug, $375.

Secured creditors are the Industrial Acceptance Corporation, $15,077, secured by contarcts and guaranteed by E. F. Hutchings; Capital Loan and Mortgage Company; bank loan guaranteed by Mr. Hutchings, $35,966. Fess Oil Burners of Canada, Ltd., is listed as a creditor for $1,235, disputed, subject to completion of contract and counter claims.

The picture theatre at Golden, B.C., was destroyed by fire the afternoon of April 24.

The fire started in the picture theatre.

Observations

(Continued from page 6)

IT IS NOT necessary to make further comment. The Paramount-Publix, Famous Players deal "smells to heaven," and although exhibitors are having a brief respite from the tyranny, as a result of the government Investigation, which existed through this company's control of the Film Industry of Canada, a big effort must be made to free the screens of Canada from the Paramount-Publix monopoly, a merger which is not only an irritation, but a "leprous sore spot."

Rumours of British Chain of Theatres for Canada grows in Strength!

Round About the Studios

Ernest Torrence, who next appears in "Shipmates," for Metro-Goldwyn-Mayer.

George Brent, who appeared recently with Alice Brady in "Love, Honor and Betray," in its New York run, has been given a long time contract by Universal.

Mae Clarke and James Hall, who play the featured roles in Columbia's forthcoming de luxe "special," "The Good Bad Girl," are both graduates of musical comedy.

The Sisters G create a new and exotic dance for scenes in the Charles R. Rogers production of the John Farrow play, "A Woman of Experience." The dance, never before presented on stage or screen, appears in the scenes showing a wild revel of officers in war-time Vienna. It is an RKO Pathe picture directed by Harry Joe Brown.

M-G-M has acquired motion picture rights to Faith Baldwin's story, "Skyscraper." The story is to be published by Cosmopolitan Magazine in the near future.

Joe Donahue, brother of the late Jack Donahue and himself a comedian of parts, is one of the busiest actors in Hollywood. He is now playing an important role with Dolores Costello in "Expensive Women" for Warner Bros. This is the third picture in which he has appeared since the first of the year. The others were "Party Husband" and "The Reckless Hour," for First National.

Fay Wray will have the ingenue lead opposite Ronald Colman in Samuel Goldwyn's United Artists production of "The Unholy Garden." She has been borrowed from Paramount for the picture. She has recently been seen in "Dirigible" and "The Finger Points."

"The Great Lover," adaptation of Leo Dietrichstein's stage success of the same name, is now in production at the Metro-Goldwyn-Mayer studio with a cast including Adolphe Menjou, Irene Dunne, Olga Baclanova, Lillian Bond, Hale Hamilton, Ernest Torrence and Cliff Edwards. Arthur Robison is directing this picturization of the original stage play produced by Cohan and Harris.

Lowell Sherman will have the male lead opposite Ina Claire in Samuel Goldwyn's screen production of the Zoe Akins comedy success, to be known as "The Greeks Had A Name For Them."

Production work has begun on "Spent Bullets," on Set Number One at the First National studios in Burbank, Calif. The cast is headed by Richard Barthelmess, the star, and includes Helen Chandler, Leslie Fenton, John Mack Brown, Walter Byron and David Manners. The picture is based on John Monk Saunders' "Single Lady," and will be directed by Wilhelm Dieterle.

Metro-Goldwyn-Mayer announces signing of new contracts with Lionel Barrymore and Nils Asther.

Barrymore, who gave up work before the camera to direct "Madame X," "The Rogue Song" and other films, returned to acting ranks for a leading part in Norma Shearer's new film, "A Free Soul." He may both act and direct under the terms of the new contract.

Asther recently returned from a trip abroad, and his next role has not yet been announced.

Columbia's "King's or Better," latest "Specialties" one-reeler, starring Eddie Buzzell, is in its last week of production at the Columbia Hollywood studios. Buzzell is directing and the supporting cast includes: Susan Fleming, Oliver Eckhardt, Agnes Steele, Paul Power, John Minters, Nick Copeland and W. S. McDonough.

Edward Dean Sullivan, author of "Rattling the Cup on Chicago Crime," has been engaged by Metro-Goldwyn-Mayer to make a screen adaptation of the unproduced Mark Hellinger-Charles Beahan play, "Night Court." Other M-G-M contracts have just been signed with John McDermott and Elliott Clawson, scenarists and short story writers.

Charlie Chan, the Chinese detective created by Earl Derr Biggers, will appear twice on the new schedule for Fox. The first of these will be titled "Charlie Chan's Chance," with Warner Oland as Charlie Chan, and with Linda Watkins and Allan Dinehart in the cast.

Floyd Gibbons, thrill hunter of land, sea and air, will start work on his new RKO Pathe series of shorts on May 4. "Floyd Gibbons' Supreme Thrills" are being produced by the Van Beuren Corporation and supervised by A. P. Waxman and Michael Mindlin.

Constance Bennett and Joel McCrea in "Born to Love," R. K. O. Pathe picture.

Anita Page, Metro-Goldwyn-Mayer star, who last appeared in "Gentleman's Fate."

The title "Fame" will be used for the screen version of Philip Barry's Harvard prize play, "You and I," in which Lewis Stone, Doris Kenyon, Charles Butterworth, Evalyn Knapp, Una Merkel and others will appear for Warner Bros.

"A Woman of Experience," Helen Twelvetrees' vehicle has been completed and previewed to excellent notices. The story was written by John Farrow and directed by Harry Joe Brown. William Bakewell, Lew Cody, H. B. Warner, Zasu Pitts, Franklin Pangborn, Nance O'Neil, George Fawcett and Edward Earle play leading roles.

Elda Voelkel, dark-haired and dark-eyed twenty-year-old beauty, who has achieved considerable success on the New York stage during the past year, has been signed to a contract by the Fox Film Corporation. She left for the Coast Saturday, May 2.

Warner Baxter's next picture will be "Alimony Queens," a story of the Reno divorce mill directed by Seymour Felix, for Fox. Joan Bennett has the leading feminine role, and the others in the cast are Sally Eilers, who scored in "Quick Millions," Una Merkel, Paul Cavanagh and Marjorie White. The story by Vernie E. Connolly was written for the screen by Leon Gordon.

Wallace Beery has signed a new long-term contract with Metro-Goldwyn-Mayer. Beery's last picture was "Sea Eagles," with George Hill the director, and his next assignment has not yet been announced.

Richard Bennett, the well known legitimate star, has been signed by Warner Bros. for the role of the father in "Bought," the first of the pictures in which his famous daughter, Constance Bennett, will appear as a star under the Warner banner.

21 for the BOX OFFICE

Constance Bennett

in four productions, the first of which is

"Common Law"

Ann Harding

in four productions, the first of which is

"Devotion"
(Temporary Title)

Bill Boyd

in four productions, the first of which is

"Iron Chalis"

The Personality Group

RKO Pathe

Stars—tells the whole story of RKO PATHE for the coming season. Our stars are first in demand by theatres and first in demand by competitive studios. But this season you can get them only from RKO PATHE.

Just 21 productions—each with a star who has made money for every type of theatre.

There's a Golden View to '31-'32 for the Pathe Exhibitor.

Regal Films Limited

Canadian Distributors for RKO Pathe

Toronto, Montreal, St. John
Winnipeg, Calgary, Vancouver

Helen Twelvetrees

in four productions, the first of which is

"A Woman of Experience"

Ina Claire

in

"Rebound"

The Arthur Hopkins great stage success.

Eddie Quillan

in four productions, the first of which is

"Whoop-de-Do Kid"
(Temporary Title)

None for the SHELF

British International Pictures Ltd.

Second of a Series of Heart-to-Heart Talks With Canadian Exhibitors

To the Exhibitors of Canada:

In our talk with you in last week's issue of this magazine we stressed the fact that in booking pictures for season 1931-32 you must consider three vital points—**a dependable source of supply, pictures that are worth while and pictures of a type that will bring people into your theatre.**

British International Pictures Ltd.'s Feature Pictures are going to adequately meet these essentials during the coming season. Our Company is the largest and strongest producing company in the British Empire. **We have the players, the resources and the producing facilities necessary to turn out pictures of the highest type.**

We have made an exhaustive study of the tastes of the theatre-goers of Canada and we feel sure that our product will measure up to the high standard which they demand.

We earnestly ask you to wait for our announcement for season 1931-32. **It's going to surprise you.** It's going to convince you that England can and is producing feature pictures that will take their place side by side with the best produced anywhere.

We can give you no better advice than to again urge you to **save dates for the Feature Pictures of British International Pictures Ltd.**

Yours very truly,

BRITISH INTERNATIONAL PICTURES LIMITED.